

Изданія М.П.БЪЛЯЕВА въ Лейпцигъ

В. МАЛИШЕВСКІЙ
ТРЕТЬЯ СИМФОНІЯ
(ВЪ с)

ДЛЯ ОРКЕСТРА

СОЧ. 14

W. MALISCHEWSKY
DRITTE SYMPHONIE
(in c)

FÜR ORCHESTER

OP. 14

Partitur

1912

3037

Edition M. P. BELAÏEFF, Leipzig

Edition M. P. Belaïeff à Leipzig.

Compositions pour Orchestre.

Antipow (G.). Op. 7. Allegro symphonique pour Orchestre.	A. R.
Partition d'orchestre	5.50 1.95
Parties d'orchestre	10. — 3.50
Parties supplémentaires	à —.80 —.25
Réduction pour Piano à 4 mains par l'auteur	2.50 —.90
Artelboucheff (Nicolas). Op. 4. Polka caractéristique pour Orchestre.	
Partition d'orchestre	2. — .70
Parties d'orchestre	5.50 1.95
Parties supplémentaires	à —.40 —.15
Réduction pour Piano à 4 mains par l'auteur	1.40 —.50
Op. 9. Valse-Fantasia pour Orchestre.	
Partition d'orchestre	2.50 —.90
Parties d'orchestre	8.50 3. —
Parties supplémentaires	à —.40 —.15
Réduction pour Piano à 4 mains par l'auteur	1.80 —.65
Artelboucheff (N.), Wihol (J.), Liadow (A.), Rimsky-Korsakow (N.), Sokolow (N.), Glazounow (A.). Variations sur un thème russe pour grand Orchestre.	
Partition d'orchestre	6.50 2.30
Parties d'orchestre	14. — 4.90
Parties supplémentaires	à —.80 —.30
Réduction pour Piano à 4 mains par N. Artelboucheff	2. — .70
Blumenfeld (Felix). Op. 10. Mazurka pour Orchestre.	
Partition d'orchestre	4.50 1.60
Parties d'orchestre	8.50 3. —
Parties supplémentaires	à —.40 —.15
Réduction pour Piano à 4 mains par l'auteur	2.50 —.90
Borodine (Alexandre). Finale de l'Opéra-Ballet inachevé, "Mlada", orchestre par N. Rimsky-Korsakow.	
Partition d'orchestre	3.50 1.25
Parties d'orchestre	7.50 2.65
Parties supplémentaires	à —.40 —.15
Réduction pour Piano à 4 mains par N. Sokolow	1.80 —.60
Op. 1. Ouverture, Danses et Marche pour grand Orchestre, tirées de l'Opéra "Le Prince Igor".	
1. Ouverture.	
Partition d'orchestre	5. — 1.75
Parties d'orchestre	9. — 3.15
Parties supplémentaires	à —.50 —.20
Réduction pour Piano à 4 mains par N. Sokolow	2.50 —.90
Réduction pour Piano à 2 mains par F. Blumenfeld	1.80 —.65
2. Danses No. 8 (Danse des jeunes filles poloviennes) et No. 17 (Danse poloviennne).	
Partition d'orchestre	9.50 3.35
Parties d'orchestre	18. — 6.30
Parties supplémentaires	à 1. — .35
Réduction pour Piano à 4 mains par N. Sokolow	4. — 1.40
Réduction pour Piano à 2 mains par F. Blumenfeld	2.50 —.90
3. Marche poloviennne.	
Partition d'orchestre	4. — 1.40
Parties d'orchestre	10. — 3.50
Parties supplémentaires	à —.40 —.15
Réduction pour Piano à 4 mains par N. Sokolow	1.80 —.65
Réduction pour Piano à 2 mains par F. Blumenfeld	1.80 —.60
Elne Steppensklzse aus Mittelasten, für Orchester.	
Partitur	2. — .70
Orchesterstimmen	5.50 1.95
Duplirstimmen	à —.30 —.10
Arrangement für Pianoforte zu 4 Händen vom Componisten	1.80 —.65
Arrangement für Pianoforte zu 2 Händen von Théodore Jadoul	1.40 —.50
2 Parties de la 3^{me} Symphonie inachevée en la. Terminée et instrumentée par A. Glazounow.	
Partition d'orchestre	6. — 2.10
Parties d'orchestre	11. — 3.85
Parties supplémentaires	à —.80 —.30
Réduction pour Piano à 4 mains: la 1 ^{re} partie par A. Glazounow, la 2 ^{me} partie par N. Sokolow	3. — 1.05

Compositions pour Orchestre.

Cui (César). Op. 43. In modo populari. Petite Suite (No. 3) pour Orchestre. (I. Allegro moderato. II. Moderato. III. Vivace. IV. Moderato. V. Allegretto. VI. Vivace ma non troppo.)	A. R.
Partition d'orchestre	4. — 1.40
Parties d'orchestre	8. — 2.80
Parties supplémentaires	à —.80 —.25
Réduction pour Piano à 4 mains par l'auteur	2.50 —.90
Glazounow (Alexandre). Op. 3. 1^{re} Ouverture sur trois thèmes grecs pour grand Orchestre. Nouvelle édition revue et corrigée par l'auteur.	
Partition d'orchestre	6. — 2.10
Parties d'orchestre	11. — 3.85
Parties supplémentaires	à —.80 —.25
Réduction pour Piano à 4 mains par l'auteur	2.50 —.90
Op. 5. 1^{re} Symphonie (Mi) pour grand Orchestre. Nouvelle édition revue et corrigée par l'auteur.	
Partition d'orchestre	18. — 6.30
Parties d'orchestre	25. — 8.75
Parties supplémentaires	à 1.60 —.60
Réduction pour Piano à 4 mains par Mme. Nadejda Rimsky-Korsakow	6. — 2.10
Op. 6. 2^{me} Ouverture sur des thèmes grecs pour grand Orchestre.	
Partition d'orchestre	9. — 3.15
Parties d'orchestre	15. — 5.25
Parties supplémentaires	à —.80 —.30
Réduction pour Piano à 4 mains par l'auteur	3.50 1.25
Op. 7. Sérénade pour Orchestre. La.	
Partition d'orchestre	2.50 —.90
Parties d'orchestre	5.50 1.95
Parties supplémentaires	à —.40 —.15
Réduction pour Piano à 4 mains par l'auteur	1.20 —.45
Op. 8. A la mémoire d'un héros. Élégie pour grand Orchestre.	
Partition d'orchestre	3. — 1.05
Parties d'orchestre	8. — 2.10
Parties supplémentaires	à —.40 —.15
Réduction pour Piano à 4 mains par l'auteur	1.80 —.65
Op. 9. Suite caractéristique pour grand Orchestre. (I. a. Introduction. b. Danse rustique. II. Intermezzo scherzando. III. Carnaval. IV. Pastorale. V. Danse orientale. VI. a. Élégie. b. Cortège.)	
Partition d'orchestre	12. — 4.20
Parties d'orchestre	22. — 7.70
Parties supplémentaires	à 1.40 —.50
Réduction pour Piano à 4 mains par l'auteur	5.50 1.95
Op. 11. 2^{me} Sérénade pour petit Orchestre. ré.	
Partition d'orchestre	1.80 —.65
Parties d'orchestre	3.50 1.25
Parties supplémentaires	à —.30 —.10
Réduction pour Piano à 4 mains par l'auteur	1.20 —.45
Op. 12. Poème lyrique. Andantino pour grand Orchestre.	
Partition d'orchestre	3. — 1.05
Parties d'orchestre	5.50 1.95
Parties supplémentaires	à —.30 —.10
Réduction pour Piano à 4 mains par l'auteur	1.80 —.65
Op. 13. "Stenka Razine". Poème symphonique pour grand Orchestre. (A la mémoire d'Alexandre Borodine.)	
Partition d'orchestre	8.50 3. —
Parties d'orchestre	12. — 4.20
Parties supplémentaires	à —.80 —.30
Réduction pour Piano à 4 mains par l'auteur	3.50 1.25
Op. 14. 2 Morceaux pour Orchestre. (No. 1. Idylle. No. 2. Réverie orientale.)	
Partition d'orchestre	2.50 —.90
Parties d'orchestre	6. — 2.10
Parties supplémentaires	à —.40 —.15
Réduction pour Piano à 4 mains par l'auteur	1.60 —.60
Op. 16. 2^{me} Symphonie en fa pour grand Orchestre. (A la mémoire de François Liszt.)	
Partition d'orchestre	17. — 5.95
Parties d'orchestre	29. — 10.15
Parties supplémentaires	à 1.60 —.60
Réduction pour Piano à 4 mains par l'auteur	7.50 2.65

Compositions pour Orchestre.

Glazounow (Alexandre). Op. 18. Mazurka pour Orchestre.	A. R.
Partition d'orchestre	4. — 1.40
Parties d'orchestre	9.50 3.35
Parties supplémentaires	à —.80 —.25
Réduction pour Piano à 4 mains par l'auteur	2. — .70
Op. 19. La Forêt. Fantaisie pour grand Orchestre.	
Partition d'orchestre	8. — 2.80
Parties d'orchestre	12. — 4.20
Parties supplémentaires	à —.80 —.30
Réduction pour Piano à 4 mains de l'auteur	3.50 1.25
Réduction pour 2 Pianos à 8 mains par C. Tschernoff	5. — 1.75
Op. 21. Marche de Noces pour grand Orchestre.	
Partition d'orchestre	8. — 1.05
Parties d'orchestre	7. — 2.45
Parties supplémentaires	à —.40 —.15
Réduction pour Piano à 4 mains par l'auteur	1.80 —.65
Une Fête slave, tirée du Quatuor slave, Op. 23. Esquisse symphonique pour grand Orchestre.	
Partition d'orchestre	5.50 1.95
Parties d'orchestre	11. — 3.85
Parties supplémentaires	à —.80 —.25
Réduction pour Piano à 4 mains par N. Sokolow	2.50 —.90
Op. 28. La Mer. Fantaisie pour grand Orchestre.	
Partition d'orchestre	10. — 3.50
Parties d'orchestre	20. — 7. —
Parties supplémentaires	à 1. — .85
Réduction pour 2 Pianos à 8 mains par l'auteur	5.50 1.95
Op. 29. Rhapsodie orientale pour grand Orchestre.	
Partition d'orchestre	13. — 4.55
Parties d'orchestre	23. — 8.05
Parties supplémentaires	à 1.20 —.45
Réduction pour Piano à 4 mains par l'auteur	5.50 1.95
Op. 30. Le Kremlin. Tableau symphonique en 3 parties pour grand Orchestre.	
Partition d'orchestre	13. — 4.55
Parties d'orchestre	27. — 9.45
Parties supplémentaires	à 1.20 —.45
Réduction pour Piano à 4 mains par l'auteur	5. — 1.75
Op. 33. 3^{me} Symphonie en Ré pour Orchestre.	
Partition d'orchestre	15. — 5.25
Parties d'orchestre	36. — 12.60
Parties supplémentaires	à 2.50 —.90
Réduction pour Piano à 4 mains par l'auteur	9. — 3.15
Op. 34. Le Printemps. Tableau musical pour Orchestre.	
Partition d'orchestre	4.50 1.60
Parties d'orchestre	9. — 3.15
Parties supplémentaires	à —.60 —.25
Réduction pour Piano à 4 mains par l'auteur	1.80 —.65
Op. 40. Triumphant March on the occasion of the Worlds Columbian Exposition in Chicago 1893, composed for a grand Orchestra with Chorus (ad libitum).	
Full score	4. — 1.40
Orchestral parts	12. — 4.20
Supplementary parts	each —.40 —.15
Piano score	1.80 —.65
Arrangement as a Duet for the Pianoforte (by the composer)	1.80 —.65
Op. 45. Carnaval. Ouverture pour grand Orchestre avec Orgue ad libitum.	
Partition d'orchestre	6. — 2.10
Parties d'orchestre	14. — 4.90
Parties supplémentaires	à —.80 —.30
Réduction pour Piano à 4 mains par l'auteur	2.50 —.90
Op. 46. Chopiniana. Suite pour grand Orchestre composée de I. Polonaise, Op. 40; II. Nocturne, Op. 15; III. Mazurka, Op. 50; IV. Tarentelle, Op. 43, de Fr. Chopin, instrumentées par Alexandre Glazounow. Complet.	
Partition d'orchestre	7.50 2.65
Parties d'orchestre	15. — 5.25
Parties supplémentaires	à —.80 —.30
Séparément.	
I. Polonaise, Fr. Chopin, Op. 40 No. 1.	
Partition d'orchestre	1.60 —.60
Parties d'orchestre	6. — 2.10
Parties supplémentaires	à —.30 —.10

Compositions pour Orchestre.

Glazounow (Alexandre). Op. 46. Chopiniana.	A. R.
II. Nocturne, Fr. Chopin, Op. 15 No. 1.	
Partition d'orchestre	2. — .70
Parties d'orchestre	4.50 1.60
Parties supplémentaires	à —.30 —.10
III. Mazurka, Fr. Chopin, Op. 50 No. 3.	
Partition d'orchestre	2.50 —.90
Parties d'orchestre	5. — 1.75
Parties supplémentaires	à —.30 —.10
IV. Tarentelle, Fr. Chopin, Op. 43.	
Partition d'orchestre	3. — 1.05
Parties d'orchestre	7.50 2.65
Parties supplémentaires	à —.40 —.15
Op. 47. Valse de concert pour grand Orchestre.	
Partition d'orchestre	5. — 1.75
Parties d'orchestre	12. — 4.20
Parties supplémentaires	à —.80 —.25
Réduction pour Piano à 4 mains par l'auteur	2. — .70
Transcription de concert pour Pianopar Félix Blumenfeld	2. — .70
Op. 48. 4^{me} Symphonie en Mi pour grand Orchestre.	
Partition d'orchestre	13. — 4.55
Parties d'orchestre	28. — 9.80
Parties supplémentaires	à 1.80 —.65
Réduction pour Piano à 4 mains par l'auteur	5.50 1.95
Op. 50. Cortège solennel pour grand Orchestre.	
Partition d'orchestre	3.50 1.25
Parties d'orchestre	9. — 3.15
Parties supplémentaires	à —.40 —.15
Arrangement pour Piano à 4 mains par l'auteur	1.60 —.60
Op. 51. 2^{me} Valse de concert pour grand Orchestre.	
Partition d'orchestre	4.50 1.60
Parties d'orchestre	13. — 4.55
Parties supplémentaires	à —.80 —.30
Réduction pour Piano à 4 mains par l'auteur	2. — .70
Op. 52. Scènes de ballet. Suite pour grand Orchestre. Complet.	
Partition d'orchestre	15. — 5.25
Parties d'orchestre	34. — 11.90
Parties supplémentaires	à 1.60 —.60
Réduction pour Piano à 4 mains par N. Sokolow	6. — 2.10
Séparément.	
No. 1. Prélude.	
Partition d'orchestre	2.50 —.90
Parties d'orchestre	7.50 2.65
Parties supplémentaires	à —.40 —.15
Réduction pour Piano à 4 mains par l'auteur	1.40 —.50
No. 2. Marionnettes.	
Partition d'orchestre	2. — .70
Parties d'orchestre	5. — 1.75
Parties supplémentaires	à —.30 —.10
Réduction pour Piano à 4 mains par l'auteur	1.20 —.45
No. 3. Mazurka.	
Partition d'orchestre	3. — 1.05
Parties d'orchestre	9. — 3.15
Parties supplémentaires	à —.40 —.15
Réduction pour Piano à 4 mains par l'auteur	1.60 —.60
No. 4. Scherzino.	
Partition d'orchestre	1.40 —.50
Parties d'orchestre	5. — 1.75
Parties supplémentaires	à —.30 —.10
Réduction pour Piano à 4 mains par l'auteur	1. — .35
No. 5. Pas d'action.	
Partition d'orchestre	1.80 —.65
Parties d'orchestre	6. — 2.10
Parties supplémentaires	à —.30 —.10
Réduction pour Piano à 4 mains par l'auteur	1. — .35
No. 6. Danse orientale.	
Partition d'orchestre	1.80 —.65
Parties d'orchestre	6. — 2.10
Parties supplémentaires	à —.30 —.10
Réduction pour Piano à 4 mains par l'auteur	1. — .35
No. 7. Valse.	
Partition d'orchestre	2.50 —.90
Parties d'orchestre	6.50 2.30
Parties supplémentaires	à —.40 —.15
Réduction pour Piano à 4 mains par l'auteur	1.40 —.50
No. 8. Polonaise.	
Partition d'orchestre	3.50 1.15
Parties d'orchestre	9. — 3.25
Parties supplémentaires	à —.40 —.15
Réduction pour Piano à 4 mains par l'auteur	1.60 —.60
Op. 53. Fantaisie pour grand Orchestre.	
Partition d'orchestre	5.50 1.95
Parties d'orchestre	13. — 4.55
Parties supplémentaires	à —.80 —.30
Réduction pour Piano à 4 mains par l'auteur	2. — .70

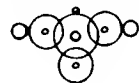
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W. MALICHEVSKY

TROISIÈME
SYMPHONIE

EN UT MINEUR

— POUR —
ORCHESTRE
— OP. 14. —

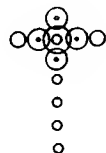


PARTITION D'ORCHESTRE PR $\frac{M.15}{R.5.25}$

PARTIES D'ORCHESTRE PR $\frac{M.35}{R.12.25}$

PARTIES SUPPLÉMENTAIRES... À $\frac{M.2}{R.70}$

RÉDUCTION POUR PIANO À QUATRE MAINS PAR L'AUTEUR PR $\frac{M.7}{R.245}$



TOUS DROITS D'EXÉCUTION ET DE REPRO-
DUCTION RÉSERVÉS
PROPRIÉTÉ DE L'ÉDITEUR POUR TOUS PAYS

M. P. BELAÏEFF, LEIPZIG

1912

ST. PÉTERSBOURG, DÉPÔT GÉNÉRAL CHEZ
J. JURGENSON, MORSKAÏA 9

3037 - 3039

CG. RÖDER & MBH. LEIPZIG

Troisième Symphonie

I

W. Malichevsky, Op.14

Allegro non troppo ♩ = 124

Piccolo (III)

2 Flauti

2 Oboi

I Solo
3 Clarinetti in B *mf* *cresc.*

II III *p* *p cresc.*

2 Fagotti *p* *cresc.*

I II
4 Corni in F

III IV

I
3 Trombe in B

II III

3 Tromboni
e
Tuba

Timpani

Allegro non troppo ♩ = 124

Violini I

Violini II

Viole *p* *cresc.*

Violoncelle *p* *cresc.*

Contrabasso

Fl.
Ob.
Cl.
Fag.
Cor.
Viol.
Vla
V.cello
C.B.

mf cresc.
mf cresc.
mf cresc.
mf cresc.
mf cresc.
mf cresc.
mf cresc. div.
mf cresc.
mf cresc.
mf cresc.

2



First system of musical notation, measures 1-6. The score is written for a large ensemble, including strings, woodwinds, and brass. Dynamics include *ff* (fortissimo), *mf* (mezzo-forte), *f* (forte), and *p* (piano). A section labeled "a 2 Soli" begins in measure 5. The key signature has two flats, and the time signature is 4/4.



Second system of musical notation, measures 7-12. The score continues with various musical textures and dynamics, including *ff*, *mf*, *f*, and *p*. The key signature remains two flats, and the time signature is 4/4.

2

3

3037

poco accelerando

First system of musical notation, measures 1-4. The score is written for multiple staves. Measures 1-2 show a gradual increase in volume, marked with *cresc.*. Measures 3-4 feature a dynamic shift from *f* to *mf*, followed by a *cresc.* marking. The notation includes various musical symbols such as notes, rests, and slurs.

Second system of musical notation, measures 5-8. Measures 5-6 continue the *cresc.* marking. Measures 7-8 show a dynamic shift from *f* to *mf*, followed by a *cresc.* marking. The notation includes various musical symbols such as notes, rests, and slurs.

4 Poco piu vivo ♩ = 150

First system of musical notation for 'Poco piu vivo'. It consists of 10 staves. The first five staves are for the upper voices and piano, and the last five are for the lower voices and piano. The tempo is marked 'Poco piu vivo' with a quarter note equal to 150 beats per minute. The key signature has two flats (B-flat and E-flat). The first staff has a '2' above it, indicating a second ending. The first five staves have a 'f cresc.' marking, and the last five have a 'dim.' marking. The first five staves end with a 'ff' marking.

Poco piu vivo ♩ = 150

Second system of musical notation for 'Poco piu vivo'. It consists of 10 staves, continuing the arrangement from the first system. The tempo is marked 'Poco piu vivo' with a quarter note equal to 150 beats per minute. The key signature has two flats. The first five staves have a 'f cresc.' marking, and the last five have a 'dim.' marking. The first five staves end with a 'ff' marking. The system concludes with a '4' in a box, indicating the end of the piece.

Ob.
Cl. a 2
Cor. a 2
Tr. be II III
Tr. bni
Viol.
Vla.
V. cello
C.-B.

f *mp cresc.* *mf cresc.* *mf cresc.* *mf cresc.* *mf cresc.* *mf cresc.* *mf cresc.*

5

Fag.
Cor.
Tr. be
Tr. bni
Timp.
Viol.
Vla.
V. cello
C.-B.

cresc. *f* *mf cresc.* *f* *cresc.* *p* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.*

Ritard.

6 Tempo I

Musical score for the first system, measures 1-10. The score includes multiple staves with complex rhythmic patterns and dynamic markings. The dynamics range from *f* (forte) to *ppp* (pianississimo). The tempo is marked *Ritard.* (Ritardando) and *Tempo I*. The score includes markings for *Soli* and *II Soli*.

Musical score for the second system, measures 11-20. The score continues the complex rhythmic patterns and dynamic markings from the first system. The dynamics range from *f* (forte) to *pp* (pianissimo). The tempo is marked *Ritard.* (Ritardando) and *Tempo I*. The score includes markings for *pizz.* (pizzicato) and *arco* (arco).

Ob. II

7

Cl. *mf*

Fag. *p*

Cor. I II

Tr. bc II III

Viol.

Vla. *p*

V. cello *p*

C. B. *p*

mp

mf

p

mp

non div.

p

mp

Accelerando

Musical score for measures 14-17, measures 8-11, and measures 12-15. The score is for a symphony orchestra and includes the following instruments: Cl. II, Fag., Cor., Tr-be III, Tr-bni I II, Tr-bne III e Tuba, Viol., Vla., V-cello, C-B., and Fl. The tempo is marked *Accelerando*. The key signature is one flat (B-flat). The score includes dynamic markings such as *mf*, *p*, *mp*, *pp*, *ff*, and *cresc.*. The score is divided into three systems, each starting with a measure number in a box: 14, 8, and 12.

Musical score for measures 16-19, measures 20-23, and measures 24-27. The score is for a symphony orchestra and includes the following instruments: Fl., Ob., Cl. I, Cl. II III, Fag., Cor., Tr-be I II, Tr-bni I II, Tr-bne III e Tuba, Viol., Vla., V-cello, and C-B. The tempo is marked *Accelerando*. The key signature is one flat (B-flat). The score includes dynamic markings such as *mf*, *p*, *mp*, *ff*, and *cresc.*. The score is divided into three systems, each starting with a measure number in a box: 16, 20, and 24.

9 Più vivo (♩ = 150)

First system of musical notation for 'Più vivo'. It consists of ten staves. The first four staves are treble clef, and the last six are bass clef. The music is in 2/4 time with a key signature of two flats. Dynamics include *ff* (fortissimo) and *f* (forte). Crescendos are marked with *cresc.* and *f cresc.*. A section marked 'a 2' (second ending) begins on the fifth staff.

Più vivo (♩ = 150)

Second system of musical notation for 'Più vivo'. It consists of five staves, all in bass clef. The music continues from the first system, maintaining the same tempo and key signature. Dynamics include *ff* and *f*. Crescendos are marked with *cresc.* and *f cresc.*.

This page of musical notation is a page from a piano score, featuring multiple staves with complex rhythmic patterns and dynamic markings. The notation is arranged in two systems, each with four staves. The first system includes staves for the right hand (treble clef) and left hand (bass clef), with additional staves for specific parts. The second system continues the musical material. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Dynamic markings such as *ff* (fortissimo) and *cresc.* (crescendo) are used throughout. The page is numbered 16 in the top left corner.

Key features of the notation include:

- Staff 1 (Right Hand):** Treble clef, key signature of two flats (B-flat, E-flat). It features a complex rhythmic pattern of eighth and sixteenth notes. Dynamic markings include *ff* and *cresc.*
- Staff 2 (Right Hand):** Treble clef, key signature of two flats. It features a complex rhythmic pattern of eighth and sixteenth notes. Dynamic markings include *ff* and *cresc.*
- Staff 3 (Right Hand):** Treble clef, key signature of two flats. It features a complex rhythmic pattern of eighth and sixteenth notes. Dynamic markings include *ff* and *cresc.*
- Staff 4 (Right Hand):** Treble clef, key signature of two flats. It features a complex rhythmic pattern of eighth and sixteenth notes. Dynamic markings include *ff* and *cresc.*
- Staff 5 (Left Hand):** Bass clef, key signature of two flats. It features a complex rhythmic pattern of eighth and sixteenth notes. Dynamic markings include *ff* and *cresc.*
- Staff 6 (Left Hand):** Bass clef, key signature of two flats. It features a complex rhythmic pattern of eighth and sixteenth notes. Dynamic markings include *ff* and *cresc.*
- Staff 7 (Left Hand):** Bass clef, key signature of two flats. It features a complex rhythmic pattern of eighth and sixteenth notes. Dynamic markings include *ff* and *cresc.*
- Staff 8 (Left Hand):** Bass clef, key signature of two flats. It features a complex rhythmic pattern of eighth and sixteenth notes. Dynamic markings include *ff* and *cresc.*

10

This musical score is for a piano and orchestra. The piano part is written on the upper staves, and the orchestra part is on the lower staves. The score is divided into two systems, each containing five staves. The key signature is B-flat major (two flats). The time signature is 4/4. The score includes various musical notations such as notes, rests, and slurs. Dynamics include *fff* (fortissimo), *dim.* (diminuendo), *mf* (mezzo-forte), and *f* (forte). Articulation marks like *tr* (trill) and *trun* (trumpet) are present. The score is marked with a box containing the number 10 at the top and bottom. The bottom of the page features the number 3037.

Cor. I *mf* *dim.* *mp* *p*

Cor. II *mf* *dim.* *mp* *p*

Tr-be *dim.* *mf* *mf dim.* *mp* *p*

Tr-bni *f*

Timp. *dim.* (*mf*) (*mp*) (*p*)

Viol. *dim.* *p* *div.*

Vla. *dim.* *p*

V-cello *dim.* *div.* *p*

C-B. *dim.*

11

Cor. I II

Tr-be III *p* *mf*

Tr-bni *pp* *mf*

Timp. (*pp*) *p* *pp*

Viol.

Vla. *p* *pp*

V-cello *pizz* *arco* *p* *pp*

C-B. *pizz* *arco* *p* *pp*

11

Fl. I, II, III

Oboe

Cor.

Tr-bni I II

III c Tuba

Timp.

Viol.

Vla

V.cello

C-B.

poco rit.

Meno mosso ♩ = 90

Cl. a 3

Fag.

Viol.

Vla

V-cello

C-B.

p

poco a poco

p

poco a poco

p

poco a poco

[illegible]

This image shows a page from a musical score, likely for a symphony. It features ten staves, each representing a different instrument or section. The instruments are labeled on the left: Fl. (Flute), Ob. (Oboe), Cl. (Clarinet), Fag. (Bassoon), Cor. (Horn), Tr. bne III e Tuba (Trumpet III and Tuba), Viol. (Violin), Vla (Viola), V. cello (Cello), and C-B. (Double Bass). The music is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The score includes various musical notations such as notes, rests, and dynamic markings. The word 'cresc.' (crescendo) appears frequently, indicating a gradual increase in volume. The letter 'f' (forte) is also used, indicating a loud dynamic. The staves are arranged in two systems of five staves each. The first system contains the Fl., Ob., Cl., Fag., and Cor. staves. The second system contains the Tr. bne III e Tuba, Viol., Vla, V. cello, and C-B. staves. The music is written in a standard musical notation with a treble clef for the upper staves and a bass clef for the lower staves. The page is numbered '1.' in the top left corner.

13

System 13, measures 1-5. The score consists of 11 staves. Measures 1-5 show a gradual increase in volume, marked with *cresc.* and *f*. Measures 4-5 show a sharp increase in volume, marked with *ff*. The music is in a key with two flats and a 4/4 time signature.

System 13, measures 6-10. The score continues with 11 staves. Measures 6-10 show a gradual increase in volume, marked with *cresc.* and *f*. Measures 9-10 show a sharp increase in volume, marked with *ff*. The music is in a key with two flats and a 4/4 time signature.

13

System 14, measures 1-4. The system consists of 10 staves. Measures 1-4 contain complex musical notation with various dynamics and articulations. Measure 1 has a forte (*f*) dynamic. Measure 2 has a forte (*f*) dynamic. Measure 3 has a forte (*f*) dynamic. Measure 4 has a mezzo-forte (*mf*) dynamic and a diminuendo (*dimin.*) marking.

System 14, measures 5-8. The system consists of 10 staves. Measures 5-8 contain complex musical notation with various dynamics and articulations. Measure 5 has a mezzo-forte (*mf*) dynamic and a diminuendo (*dimin.*) marking. Measure 6 has a mezzo-forte (*mf*) dynamic and a diminuendo (*dimin.*) marking. Measure 7 has a mezzo-forte (*mf*) dynamic and a diminuendo (*dimin.*) marking. Measure 8 has a mezzo-forte (*mf*) dynamic and a diminuendo (*dimin.*) marking.

Fl. *p* *dimin.* *pp* *Acceler.*

Cl. II III *p* *dimin.*

Tr. bc *p*

Tr. bni *p* *dimin.* *pp* *enh.* *pp*

Timp. *pp* *pp*

Viol. *p* *dimin.* *pp*

Vla. *p* *dimin.* *pp*

V.cello *pp acceler.*

C-B. *pp acceler.*

15 Più mosso
cantabile

Cl. II III *p*

Fag. *cantabile*

Viol. *Più mosso*

Vle *div. cantabile* *p*

V.celli *div. cantabile* *p*

C-B. *p*

15

Cl. *cresc.* *mf* *cantabile*

Fag. *cresc.* *mf*

Cor. IV *cresc.* *mf* IV

Viol. *cresc.* *mf* *cantabile*

Vle *cresc.* *mf*

V-celli *cresc.* *mf*

C-B. *cresc.* *mf*

Fl. I *cresc.* *mf* *cantabile* *crescendo*

Ob. *cresc.* *mf* *cantabile* *crescendo*

Cl. *cresc.* *mf* *cantabile* *crescendo*

Fag. *cresc.* *mf* *cantabile* *crescendo*

Cor. IV *cresc.* *mf* *cantabile* *crescendo*

Viol. *cresc.* *mf* *cantabile* *crescendo*

Vla. *cresc.* *mf* *cantabile* *crescendo*

V-celli *cresc.* *mf* *cantabile* *crescendo*

C-B. *cresc.* *mf* *cantabile* *crescendo*

16 *cantabile* *crescendo*

16 *crescendo*

Fl. I

Ob. *poco* *a* *poco* *a 2*

Cl. II III *poco* *a* *poco*

Fag. *poco* *a* *poco*

Cor. *poco* *a* *poco*

Viol. *poco* *a* *poco*

Vla. *poco* *a* *poco*

V.cello *poco* *a* *poco*

C.B. *poco* *a* *poco*

Fl.

Ob.

Cl.

Fag.

Cor.

Trbe

Tr-bni I II

Tr-bne III e Tuba

Viol.

Vla

V.cello

C.B.

17

17



First system of musical notation, featuring multiple staves with complex rhythmic patterns and dynamic markings. The system includes measures with *sempre ff* and *dim.* markings.



Second system of musical notation, continuing the complex rhythmic patterns and dynamic markings from the first system. The system includes measures with *sempre ff* and *dim.* markings.

18

This musical score page contains measures 18 through 21 of a piece. The score is written for piano and orchestra. The piano part consists of three staves (treble, middle, and bass clefs). The orchestra part includes a woodwind section (flute, oboe, and bassoon), a string section (violin I, violin II, viola, and cello/bass), and a percussion section (timpani and cymbals). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score features various musical notations including notes, rests, slurs, and dynamic markings such as *f* (forte), *ff* (fortissimo), *mf* (mezzo-forte), and *div.* (divisi). There are also performance instructions like *a 2* (allegretto 2) and *II* (second ending). The page number 18 is printed in a box at the top right and bottom right of the score.

This page of musical notation is a piano score, likely for a concert piece. It consists of two systems of staves. The top system has eight staves, and the bottom system has five staves. The notation is dense, featuring complex rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic markings such as *ff* (fortissimo) and *f* (forte). There are also articulation marks, including slurs and accents, and some specific performance instructions like *a 2* (second ending). The key signature is D major, indicated by two sharps (F# and C#). The time signature is not explicitly shown but appears to be 4/4 based on the notation. The overall style is that of a classical or romantic-era piano work.

This page of musical notation is a score for a symphony, likely from the 19th century, given the complexity and style. It features multiple staves, including a grand staff (treble and bass clef) and several individual staves for woodwinds and strings. The notation is dense, with many notes, rests, and dynamic markings. The key signature is D major (two sharps). The time signature is 4/4. The score is divided into two systems. The first system contains 16 measures, and the second system contains 16 measures. The notation includes various dynamic markings such as *ff* (fortissimo), *f* (forte), and *p* (piano). There are also articulation marks like accents and slurs. The woodwind parts (flutes, oboes, and bassoons) have complex melodic lines, while the string parts provide a harmonic foundation. The overall texture is rich and complex, typical of a full orchestral score.

19

This musical score page contains measures 19 and 20 of a piece. The score is written for a large ensemble, including woodwinds, brass, strings, and percussion. The key signature is B-flat major (two flats). The time signature is 4/4. The score is divided into two systems. The first system covers measures 19 and 20, and the second system covers measures 21 and 22. The notation includes various musical symbols such as notes, rests, dynamics (f, mf, cresc.), and articulation marks (accents, slurs). The percussion part includes a snare drum line. The score is written for a large ensemble, including woodwinds, brass, strings, and percussion. The key signature is B-flat major (two flats). The time signature is 4/4. The score is divided into two systems. The first system covers measures 19 and 20, and the second system covers measures 21 and 22. The notation includes various musical symbols such as notes, rests, dynamics (f, mf, cresc.), and articulation marks (accents, slurs). The percussion part includes a snare drum line.

19

20

21

22

19

This musical score is for a 12-staff orchestral piece, likely a symphony or concerto. The notation is arranged in two systems of six staves each. The top system includes four woodwind staves (flutes, oboes, clarinets, and bassoons) and two string staves (violins and violas). The bottom system includes two more string staves (cellos and double basses) and a percussion staff. The music is written in a key with three flats (B-flat, E-flat, and A-flat) and a common time signature. The score features a variety of musical notations, including notes, rests, and dynamic markings. The dynamics range from *ff* (fortissimo) to *cresc.* (crescendo). The woodwinds and strings play a complex, interwoven melody, while the percussion provides a steady, rhythmic foundation. The score is marked with a *trm* (trumpet) marking in the percussion staff. The overall style is classical, with a focus on melodic development and harmonic richness.

Woodwinds (Flutes, Oboes, Clarinets, Bassoons):
- Flutes: *ff*, *cresc.*, *a 3*
- Oboes: *ff*, *a 2*
- Clarinets: *ff*, *I*
- Bassoons: *ff*

Strings (Violins, Violas, Cellos, Double Basses):
- Violins: *cresc.*, *a 2*
- Violas: *cresc.*
- Cellos: *cresc.*
- Double Basses: *cresc.*

Percussion:
- *trm*

20

A musical score for a piece titled "The Rose Tree". The score is written for a piano and voice. It consists of a piano introduction and a vocal melody. The piano introduction is in 3/4 time and features a complex, flowing melody in the right hand and a simpler, more rhythmic melody in the left hand. The vocal melody is in 3/4 time and features a simple, catchy melody. The score is written in G major and 3/4 time. The piano introduction is marked with a forte (f) dynamic. The vocal melody is marked with a mezzo-forte (mf) dynamic. The score is written in a standard musical notation style, with a treble clef for the piano and a soprano clef for the voice. The piano introduction is written in a single system, while the vocal melody is written in a separate system. The score is a page from a larger manuscript, with a page number of 10 visible in the bottom right corner.

(Fl. III muta in Picc.)

sempre ff

sempre ff

sempre ff

ff

ff

ff

ff

ff

ff

mf

cresc.

f

sempre ff

sempre ff

sempre ff

sempre ff

sempre ff

21

Tempo I,
ma poco meno mosso

Musical score for the first system, measures 1-21. The score is in 3/4 time with a key signature of two flats. It features multiple staves with various musical notations including dynamics (*f*, *mf*, *p*, *pp*), articulation (*rit. poco a poco*), and a repeat sign with first and second endings at measure 21.

Tempo I,
ma poco meno mosso

Musical score for the second system, measures 22-34. The score continues with similar musical notation and dynamics as the first system, ending at measure 34 with a repeat sign and a boxed measure number 21.

musical score for a piano and orchestra, page 35. The score is in B-flat major and 4/4 time. It features a piano part with multiple staves and an orchestra part with strings and woodwinds. The piano part includes dynamic markings like *cresc.*, *f*, and *mf*. The orchestra part includes woodwinds (flutes, oboes, clarinets, bassoons) and strings (violins, violas, cellos, double basses). The score is divided into two systems, each with four measures. The first system shows the piano part with a crescendo and the orchestra part with various woodwind and string entries. The second system continues the piano part with a crescendo and the orchestra part with various woodwind and string entries.

Poco più mosso

cresc. *f* *mf*

cresc. *f* *mf*

cresc. *f* *mf*

cresc. *ff* *p*

cresc. *ff* *p*

cresc. *f* *p*

cresc. *mf* *f* *p*

a 2

p scherzando

p

p scherzando

p

p scherzando

p

p

Poco più mosso

cresc. *f* *p scherzando*

cresc. *f* *p scherzando*

cresc. *f* *p*

cresc. *f* *p scherzando*

cresc. *f* *p scherzando*

cresc. *f* *ff*
a 2
cresc. *f* *ff*
cresc. *f* *ff*
a 2 *f* *ff*
cresc. *f* *ff*
a 2 *f* *ff*
f
f
mf *f*
mf *f*
mf *f*

cresc. *f* *ff*
cresc. *f* *ff*
cresc. *f* *ff*
pizz. *cresc.* *f* *ff*
pizz. *cresc.* *f* *ff*
cresc. *f* *ff*
arco *f* *ff*
arco *f* *ff*

This image shows a page of musical notation for a piano score. The score is written on multiple staves, with some staves containing multiple systems of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is B-flat major (two flats). The time signature is 4/4. The score is divided into two systems. The first system includes staves for the piano (p), mezzo-forte (mf), and piano (p) sections. The second system includes staves for the piano (p), mezzo-forte (mf), and piano (p) sections. The notation is complex, with many notes and rests, and includes dynamic markings such as mf, p, p cresc., and pp. The score is written in a standard musical notation style, with notes and rests on a five-line staff. The dynamic markings are placed below the notes. The score is a page from a larger work, as indicated by the page number 100 in the bottom right corner.